

just remark that the early works of great men are to be regarded in quite a different light from those of writers who never had a future. In Beethoven's case this is most true and interesting, and especially so with regard to the First Symphony. Had he died immediately after completing it, it would have occupied a very different position from what it now does. It would have been judged and loved on its merits; but we should never have guessed of what grander beauties and glories it was destined to be the harbinger, or have known the pregnant significance of its Minuet.

The autograph of the Symphony is lost, and no evidence is known to exist by which the date of its completion can be determined. Probably it is only mislaid, and some day will be revealed with that of Schubert's Gastein Symphony, Beethoven's own Eroica, and other such treasures. Meantime sketches for the *Finale* are found among the exercises which Beethoven wrote while studying counterpoint under Albrechtsberger in the spring of 1795. One of these is quoted by Nottebohm, in his *edition of Beethoven's studies, as occurring, with sketches for 'Adelaide,' amongst the fugues *alla decima* and *duodecima*; and they probably show how the impatient student relieved his mind when the counterpoint became too tiresome for him. It was five years later before the Symphony came to a hearing; since it was first performed in public in 1800, on the 2nd April, at a concert given by its author in Vienna. It is not only the first Symphony which he performed or published, but apparently the first which he completed. Its date brings home to us in an unmistakable manner the deliberate progress of Beethoven's creations. In

* *Beethovens Studien . . . von Gustav Nottebohm*. Erster Band. Leipzig, Rieter-Biedermann, 1873, page 202. See also Nottebohm's remarks in his *Zweite Beethoveniana*, 1887, page 228. He seems, however, in these latter remarks to have changed his mind, and to consider the sketches as belonging to an earlier work than Op. 21.

BEETHOVEN
AND HIS
NINE SYMPHONIES

BY
GEORGE GROVE, C.B.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.
MADE IN ENGLAND.

785.1
B413g²
Cap. 3



CONTENTS.

	PAGE
PREFACE	v
LIST OF SYMPHONIES	viii
SYMPHONY No. 1	1
ADVERTISEMENT	16
SYMPHONY No. 2	18
BEETHOVEN'S 'TESTAMENT'	45
SYMPHONY No. 3	49
Do. No. 4	96
THE LOVE-LETTERS	128
BEETHOVEN AT GNEIXENDORF	181
SYMPHONY No. 5	186
Do. No. 6	182
Do. No. 7	228
Do. No. 8	271
Do. No. 9	309
SCHILLER'S ODE 'AN DIE FREUDE'	400

22 13 72

HUNT LIBRARY
CARNEGIE-MELLON UNIVERSITY

PREFACE.

THIS book is addressed to the amateurs of this country, who have so immensely increased during the last fifty years with the increase of good and cheap performances—a movement headed by the Crystal Palace, under the wise and able direction of Mr. Manns. In short, it is a humble endeavour to convey to others the method in which an amateur has obtained much pleasure and profit out of works which in their own line are as great as Shakespeare's plays.

It would be presumptuous in me to attempt to interest professional musicians, who naturally know already all that I have been able to put together, and much more; and in a more complete and accurate manner.

Some readers of these imperfect remarks may possibly wish to pursue such investigations farther; and I therefore will give the names of the principal books which I have found useful in my studies:—

1. SCORES:

These should always, if possible, be the original editions; they were approved by Beethoven himself, and whatever their faults, they come nearer his wishes than subsequent editions. I have given the full title-page in the case of each Symphony.

2. LETTERS:

Briefe Beethovens . . . von Dr. Ludwig Nohl.
Stuttgart, 1865.

Neue Briefe Beethovens . . . von Dr. Ludwig Nohl.
Stuttgart, 1867.

83 neu aufgefundene Original - Briefe Ludwig van Beethovens . . . von Dr. Ludwig Ritter von Köchel. Wien, 1865.

Beethoven's Letters . . . translated by Lady Wallace. 2 vols., London, 1866.

A vast number of fresh letters are given in Mr. Thayer's Biography.—See below.

3. BIOGRAPHIES, &c. :

Wegeler und Ries, Biographische Notizen . . . Coblenz, 1838, 1845.

Schindler, 'Biographie von L. van Beethoven . . . Edition 3. 2 vols., Münster, 1860.

'Aus dem Schwarzspanierhaus' (the house in which Beethoven died), by G. von Breuning. Vienna, 1874.

Ludwig van Beethovens Leben (1770-1816) . . . A. W. Thayer, 3 vols. Berlin, 1866-72-79.

4. CATALOGUES, &c. :

Thematisches Verzeichniss der im Druck erschienenen Werke Beethovens, Edition 2, von G. Nottebohm. Leipzig, 1868.

Chronologisches Verzeichniss der Werke Ludwig van Beethovens, von A. W. Thayer. Berlin, 1865.

Ein Skizzenbuch von Beethoven (Symphony No. 2) . . . von G. Nottebohm. Leipzig, 1865.

Ein Skizzenbuch von Beethoven (Eroica) . . . von G. Nottebohm. Leipzig, 1880.

Beethoveniana . . . von G. Nottebohm. Leipzig, 1872.

Zweite Beethoveniana, von G. Nottebohm. Leipzig, 1887.

If, in addition to the above, there could be published photographic *fac-similes* of the autographs of the Symphonies of which autographs exist, everyone would virtually have in his hands Beethoven's own MSS., which would be invaluable.

The beautiful *fac-similes* lately published of his Sonata in A flat, Op. 26, by Dr. Erich Prieger (Bonn : F. Cohen, 1895), and the specimens of Bach's handwriting which form Vol. 44 of the edition of the Bach-Gesellschaft (Leipzig, 1894), show what excellent work can be done in this direction, and I am not without hope that the proposal which I made in 1891, and which was so warmly received, may still be carried out.

I am anxious to express my obligations to several friends who have kindly given me their valuable help in my work, besides those whose assistance is acknowledged in the course of the volume. To Mr. Edward F. Pember, Q.C., Dr. F. E. Gladstone, Mrs. Victor Henkel, Mr. F. G. Shinn, Mr. F. G. Edwards, Mr. S. P. Waddington—to all these and others I am under a deep debt of gratitude, of which this expression is a very inadequate equivalent.

G. GROVE.

LOWER SYDENHAM,
29th February, 1896.

The early demand for a Second Edition has given me the opportunity of correcting a few errors of the press, and some inaccurate references, which had escaped me before, as well as of adding an Index.

G. GROVE.

8rd June, 1896.



LIST OF SYMPHONIES.


No.	Key.	Opus No.	Title.	Date of completion when ascertainable.	Date of first performance.
1	C	21	.....	.....	April 2, 1800.
2	D	36	.....	.....	April 5, 1803.
3	E flat ..	55	Eroica	August, 1804	April 7, 1805.
4	B flat ..	60	.....	1806	March, 1807.
5	C minor	67	.....	.....	December 22, 1808.
6	F	68	Pastoral	.....	December 22, 1808.
7	A	92	.....	May (?) 13, 1812	December 8, 1813.
8	F	93	.....	October, 1812	February 27, 1814.
9	D minor	125	Choral	August, 1823	May 7, 1824.


BEETHOVEN was born December 16th, 1770, and died March 26th, 1827.



SYMPHONY No. 1, IN C MAJOR (Op. 21).

Dedicated to the Baron van Swieten.

Adagio molto (88 ): Allegro con brio (112 ). (C major.)

Andante cantabile con moto (120 ). (F major.)

Menuetto e Trio (108 ). (C major.)

Finale, Adagio (63 ): Allegro molto e vivace (88 ). (C major.)

The metronome-marks to Symphonies I. to VIII. are taken from the table given with the *Allg. musikalische Zeitung* for Dec. 17, 1817, which purports to have been settled by the composer himself with Maelzel's metronome.

The Symphony is written for the following instruments, which, in this and all the other cases, are given in the same order as in the original score, beginning at the top of the page.

2 Drums (in C, G).
2 Trumpets.
2 Horns.
2 Flutes.
2 Oboes.

2 Clarinets.
2 Bassoons.
Violins, 1st and 2nd.
Violas.
Basso.

being one flute and two clarinets more than are employed by Mozart in the 'Jupiter' Symphony. In the *Andante* one flute only is employed.

The score is an 8vo of 108 pages, published by Simrock in 1820. '1^{re} Grande Symphonie en Ut majeur (C dur) de LOUIS van BERTHOVEN. Oeuvre XXI. Partition. Prix 9 Frs. Bonn et Cologne chez N. Simrock. 1953.' The parts were published by Hoffmeister & Kühnel, Bureau de Musique (now Peters), Leipzig, end of 1801.

In hearing this Symphony, we can never forget that it is the first of that mighty and immortal series which seem destined to remain the greatest monuments of music, as Raffaele's best pictures are still the monuments of the highest point reached by the art of painting, notwithstanding all that has been done since. Schumann has somewhere made the